ITWWP ANNOTATED BIBLIOGRAPHY 2007

Compiled from various sources by Steve Fox; for more inclusive and searchable bibliographies, see ITWWP website and wikispace.

Akhavan, Nancy.  *Creating and Sustaining a Collaborative Culture.* Leadership 34,

2005.

Nancy Akhavan explores one specific school that has been designated an under-

performing public elementary school. The school reform centered around the

development of forming a collaborative learning environment amongst both

students and teachers alike. This act allowed teachers to possess a common goal

which was acted upon more due to continuous collaboration. Also, students

developed collaborative learning groups where they learned from one another and

and where many knowledge gaps were filled. ( Melisa Baird )

Allen, Janet. *It’s Never Too Late: Leading Adolescents to Lifelong Literacy.* Portsmouth,

NH: Heinemann, 1995.

This is a narrative of Allen’s early teaching experiences working with students who

are often labeled “at risk.” Her main focus is motivating students to read and feel

successful about it. Her classroom is a community built by her students, not one

where she is making all the decisions. ( Dahnya Chop )

Arter, J. and Mctighe, J. *Scoring Rubrics in the Classroom.* Thousand Oaks, CA:

Corwin Press, 2001.

This is an invaluable source for teachers who continue to battle assessment in the

classroom. There are numerous sample rubrics for both teachers and students. I

found the rubric for rating student reading comprehension helpful. ( Carrie Gaffney)

Atwell, Nancie. *In the Middle: New Understandings About Writing, Reading, and*

*Learning.* Portsmouth, NH: Boyton/Cook, 1998.

Some teachers consider this the “Bible” for workshop teaching. This is a narrative

of Atwell’s experience bringing reading/writing workshop into her middle school

classes. It is also filled with advice on setting up a workshop, mini-lessons to teach,

and an appendix full of helpful information. ( Dahnya Chop )

Avi. *Nothing But the Truth: A Documentary Novel.* New York, NY: Harper Trophy,

1993.

A good example of multi-genre writing that is also a good read for adolescents. The

story of a high school student who unwittingly becomes the center of a community-

wide controversy when he sings the national anthem during morning announcements.

Bartholomew, Martin. “Team Building-Problem Solving*.*”Journal of Chemical Education

83, 2006.

Bartholomew’s article examines the techniques of how to better promote collaborative

learning groups. It speaks about those students who are less cooperative and how they

contribute to a collaborative learning environment. He also addresses the idea of

strong students becoming teachers to the weaker ones and how this benefits both

parties involved. This article will be helpful for me in both my classroom research and

prison research. Many former inmates as well as students are and will be reluctant to

participate in a collaborative learning environment. ( Melisa Baird )

Batsche, G. *Response to Intervention: Policy Considerations and Implementations.*

Alexandria, VA: National Association of State Directors of Special Education,

Inc., 2005.

This text pulls together differing viewpoints in a general way that makes it

applicable to any and all areas attempting to weave in the RtI approach into their

existing educational programs. ( Rebecca McGuckin )

Behn, Robin, and Chas Twichell, eds. (1992*). The Practice of Poetry: Writing Exercises from Poets who Teach*. New York: Harper Collins.

This book picks up where Kenneth *Koch’s Rose, Where Did You Get That Red?* left

off. Moving beyond imitation, the text is filled with exercises which adapt easily to

narrative: “Write in the voice of a widow whose husband has drowned,” “Write about

your mother’s kitchen,” “Make up a secret about yourself.” Pulitzer Prize winner Rita

Dove is included, as are IU poets/teachers Roger Mitchell, David Wojahn and Maura

Stanton. (Mary Nicolini)

Beninghof, A. *Meeting Standards: Instructional Strategies for Struggling Students.*

Longmont, CO. Sopris West, 2003.

This spends a great majority of the book on strategies for struggling learners in the

regular education classroom. With alterations appropriate for older learners, this has

application to my posed question by suggesting approaches for RtI.

( Rebecca McGuckin )

Bertagnolli, Olivia and Rackham, Jeff. *Creativity and the Writing Process.* New York,

NY: Wiley, 1982.

This book is a study of writing as an act of “creation.” It contains the works of famous

writers and analyzes them through their literary and artistic contributions to the

writing process. The authors explain the “why” behind the act of writing, so this text

will be valuable for my research. ( Kay Castaneda )

Booth-Olson, Carol. *The Reading-Writing Connection.* Boston, MA: Pearson Education

Inc., 1998.

Each chapter in this book is essentially a lesson centered around a short piece of

text. For each “lesson” pre-reading, during reading, and post-reading activities are

offered, as well as suggestions for writing activities to enhance the texts.

( Dahnya Chop )

Brozo, William G. and Schmiezer, Ronald V. *Wildmen, Warriors and Lovers: Reaching*

*Boys Through Archetypal Literature.* Journal of Adolescent and Adult Literarcy,

1081-3004, Vol. 41, Issue 1, September 1997.

This article promotes using bibliotherapy in a sense that the authors hope that young

men can replace the “fallen” male role models in society with positive male role

models from literature. The article summary states that the authors propose that

teachers look to current and classic literature as a way to motivate adolescent boys to

read and to provide them with positive male role models. This article gives a list of ten

male archetypes and also provides a list of books with positive male role models. The

article also directly suggests that “through careful instruction with classic stories and

current young adult literature boys might develop a realistic idea of what it means to

be a man.” ( Jake Allen )

Bullock, Richard, ed. *Why Workshop?* York, ME: Stenhouse Publishers, 1998.

Bullock offers sound advice on using writing and reading workshops as the primary

organization of the classroom. Experienced teachers give a good mix of testimonials,

specific methods, and real-life results. It also offers overviews of workshop teaching

on specific elements of workshop. The appendix provides an outline of a sample

classroom structure with specifics on organizing the year, semester, quarter, week,

and the period. ( Carri Randall )

Canaday, Elizabeth. *Educated Eyes: Portraits in the English Classroom.* Voices from

the Middle, Volume 4 Number 3, September 1997.

Canaday’s intriguing “Portraits” study with middle school students involves applying

the art of visual observation to reading literature through applying the skills audiences

use to interpret art to the act of interpreting text. I will certainly use this strategy in the

classroom next year. Perhps a field trip to the art museum wil be in order! ( Julie Rust)

Cisneros, Sandra. *The House on Mango Street*.

Autobiography or fiction? Is Cisneros Esperanza? We are all Esperanza, she tells us.

Like Gwendolyn Brooks’ *Maud Martha*, *Mango Street* blends poetry and prose,

freezing vignettes like a snapshot. Cisneros’s voice is powerful, and is one not often

heard in the canon. This can be read as book, or individual chapters (which are tiny)

can be experienced. Wonderful writing opportunities abound, both pre- and post-

reading. (Mary Nicolini)

Cooper, Jewel E., Ponder, Gerald; Merritt, Sherri; and Matthews, Catherine. *High-*

*Performing High Schools: Patterns of Success.* NASSP Bulletin 89, 2005.

*High-Performing High Schools: Patterns of Success* examines eleven schools in

North Carolina that are considered very high-performing high schools. The distinction

of a high-performing school is based on much criteria such as a school’s performance

on state assessment. This article explicitly makes the connection between a

collaborative learning environment and success on standardized state assessments.

The authors graph out this pattern of success in many graphs and charts, constantly

finding a commonality between the two variables. ( Melisa Baird )

Culham, Ruth. *6+1 Traits of Writing-The Complete Guide Grades 3 and Up.* New York,

NY: Scholastic, 2003.

Culham is the other “guru” of Six Traits, and she provides many practical strategies

for using the traits in writing instruction.

Dudley, Martha. *The Writing Workshop: Structuring for Success.* The English Journal

Vol 78, 1989.

Outlines in the most clear and basic way the daily ins and outs of the writer’s

workshop. Dudley sets up her workshop in a format copied from Nancie Atwell,

with one major difference-more structure and student accountability. She feels these

two things are necessary elements needed to fail-proof the road to achievement in the

writing workshop. ( Carri Randall )

DuFour, R. and Eaker, R. *Professional Learning Communities at Work: Best Practices*

*for Enhancing Student Achievement.* Bloomington, IN: National Education

Service ASCD, 1998.

The text references failures in school reform and calls forth difficult changes in order

for genuine improvement. The changes are hard, time-consuming, and only worth

trying with willing individuals (even if that means that 30% of the staff opts not to try

it). Over the course of this high commitment required process, create a vision

statement that means something ( and people actually exercise), get a principal that is

leading the charge, a school board that gets it, and teachers willing to do something

initially uncomfortable. This book will help walk you through the delicate process, but

you better find a group who has actually read it and is not just using the latest lingo.

( Rebecca McGuckin )

Elbow, Peter and Pat Belanoff*. A Community of Writers: A Workshop Course in Writing*. New York: Random House, 1989.

Start on page 1, and don’t stop! This book is arranged in a very natural progression,

almost a hierarchy of sorts, starting with narrative and description and working to

exposition. But it’s NOT judgmental, implying that one type of writing is better (or

even more difficult) to do. It simply builds engagements upon others for a natural

evolution. Lots of good stuff about focusing on topics, finding what you really want

to say. The mini-units are excellent; I’ve stolen most (from the questionnaire tot he

double sided journal to responses). There’s even stuff on commas and spelling, and

the bit on writing with a word processor is NOT outdated. I don’t know which

*Community of Writers* I like best, but I’m glad both exist! (See also Zemelman and

Daniels.) (Mary Nicolini)

Elbow, P. *Writing Without Teachers, 2nd edition.* New York, NY: Oxford University

Press, 1998.

Elbow’s book talks about the importance of teachers taking a backseat to the learning

processes of students with regard to writing. He also cites numerous studies that

indicate students will show greater growth as writers if they are also given ample time

to read. One chapter that I found helpful was the one devoted to the importance of free

writing. ( Carrie Gaffney )

Emig, Janet. *The Composing Processes of Twelfth Graders.* Urbana, IL: NCTE,

1971.

Emig designed a study that asked eight twelfth-grade students to speak aloud as

they composed three essays. One of the eight students was chosen to be a case study

and was extensively interviewed. The students’ writing was divided into the informal,

reflexive style that consisted mostly of the writer’s personal experiences and feelings,

and the more formal, extensive writing style that resulted from a teacher prompt to

write. The study revealed that reflexive writing was generally student-intitiated and

was accompanied by exploratory prewriting with the writer as the primary audience.

Students wrote less of the reflexive style of writing, but when they did, it was of a

higher quality than the extensive style where the teacher was the intened audience. It

was further revealed that although the students produced a greater quantity of the

extensive writing, less prewriting and drafting occurred than it did with reflexive

writing. It was concluded that students should do more reflexive writing in school.

( Mary Kay Jones )

Faigley, Lester. “Competing Theories of Process: A Critque and a Proposal*.*” *College English*  48, October 1986.

The writing process is explained from three different theoretical perspectives-

expressive, cognitive, and social. The expressive theory is concerned with the

substance of writing, the content of what is said. The cognitive theory seeks to

explain how people learn to write. The social theory explores the various social

contexts of writing, why do people write what they do in the way they do. Each of

these theories is affirmed as contributing valuable insight into the act of writing.

( Mary Kay Jones )

Farrell, Pamela B. *The High School Writing Center: Establishing and Maintaining One.*

Urbana, IL: NCTE, 1998.

Practical “how to” information on establishing a writing center and monitoring its

daily operation is packed into Farrell’s work. Twenty-two articles focus on topics

such as training professional and student staff, techniques for working with student

clients, and incorporation of electronic writing tools. ( Alan Ulsh )

Fletcher, Ralph. *Breathing In, Breathing Out: Keeping a Writer’s Notebook.* Portsmouth,

NH: Heinemann, 1996.

Fletcher, Ralph. *What a Writer Needs.* Portsmouth, NH: Heinemann, 1992.

From Midwest Book Review: “In engaging,anecdotal prose, Ralph Fletcher provides

a wealth of specific, practical strategies for challenging and extending student writing.

There are chapters on details, the use of time, voice, character, beginnings and

endings, among others. The work of student and professional writers is sprinkled

throughout the book, and a generous appendix of useful picture books and novels is

also provided.”

Fletcher, Ralph and Portalupi, JoAnn. *Writing Workshop: The Essential Guide.*

Portsmouth, NH: Heinemann, 2001.

Heineman has long impressed me with their publications, and this one is no exception.

I found myself making so many passages from which to gather notes that I finally

decided I needed to buy this book for my own library of resources. The variety of

mini-lessons and ideas were so dense and rich that I found myself nodding in agree-

ment and/or wonder at ideas such as integrating personal oral narratives prior to

students’ brainstorming or writing such pieces and the greatest challenge to me of

all-what are the essential portions that are non-negotiable for me to teach versus what

I think they “should cover.” ( Mary Ann Yedinak )

Gallagher, Kelly. *Teaching Adolescent Writers*. Stenhouse, 2006.

Comprehensive look at writing, with particular strategies, sample student work;

highlights many things we discuss in the Writing Project, and very current. Includes a

list of 20 books every writing teacher should have.

Gere, Anne Ruggles, Leila Christenbury, and Kelly Sassi. *Writing on Demand: Best Practices and Strategies for Success*. Heinemann, 2005.

To quote from the back of the book: “you’ll discover how to help your students gain

the valuable skills they need to succeed on the essay portions of the SAT, ACT,

Advanced Placement, and other exams *and* to help them develop as writers. . . . Most

importantly, they show you how to integrate these strategies into a program of best

practices instead of mere test prep.” This book could help teachers do ISTEP

preparation while also launching into authentic writing instruction. NOTE:

Christenbury is the keynote speaker at the fall 2007 ITW Conference.

Goldberg, Natalie. *Writing Down the Bones.* Boston, MA: Shambala, 1986.

Goldberg’s book is useful to teachers who need some personal inspiration before

attempting to inspire students. She gives numerous user-friendly tips on how to

incorporate writing into your daily schedule. ( Carrie Gaffney )

Graves, Donald H.  *The Reading/Writing Teacher’s Companion: Discover Your Own*

*Literacy.* Portsmouth, NH: Heinemann, 1990.

Gunnars, Kristjana. *Strangers at the Door: Writers and the Act of Writing.* Waterloo,

Ontario: Wilfred Laurier University Press, 2004.

Gunnars approaches the topic of the act of writing that first begins with the writer

being receptive to various “strangers” such as plot, character, conversation and

setting. I want to find out whether this book tells me as much as the cover—an open

door leading to another room. The cover illustration certainly gives me enough

inspiration to explore my topic further. ( Kay Castaneda )

Gutchewsky, Kimberly. “An Attitude Adjustment: How I Reached My Reluctant Readers.” *English Journal*, November 2001.

This author came up with three ways to encourage more reading from her students: a

unit of choice, extra credit reading, and sustained silent reading. She implemented

parts of the reading workshop while not abandoning her assigned curriculum.

( Dahnya Chop )

Hall, Donald. *Life Work.* Boston, MA: Beacon Press, 1993.

Hall’s memoir is written through a series of reflections around the theme of work.

The poet considers his own artistic work, plus the different meanings of the word.

Through these essays, Hall analyzes his own identity and how he as a poet fits into

the larger world. An excellent piece that explores the creative process, this book will

provide clues into what makes up that process. ( Kay Castaneda )

Hausmenn, Brock, et al. *Grammar Alive! A Guide for Teachers.* Urbana, IL: NCTE,

2003.

This book is a good resource for rules and new ideas relating to the teaching of

grammar. It’s presented in two parts. Part I deals with strategies and ideas for teaching

grammar. Part II focuses on grammatical rules. The first part begins with three goals

for teaching grammar, the quick versions of which are: 1) Every student will learn to

communicate correctly using Standard English, 2) Every student will have the ability

to analyze the grammatical structure of sentences, 3) Every student will understand the

natural variation that occurs in languages. This section deals most directly with my

research topic. I really like the vignettes the book uses in this part to help bring to life

the ideas it presents. It helps to answer my question about possible successful

alternative methods of teaching grammar. The second part is a useful reference for the

rules of grammar. It presents the old school ( diagramming sentences ) and the new

school ( traditional rules that shouldn’t be rules anymore like split infinitives. )

( Mike Klopfenstein )

Heard, Georgia. *The Revision Toolbox: Teaching Techniques That Work.* Portsmouth,

NH: Heinemann, 2002.

This is a great book for teaching students the revision process of writing. This text

is extremely user friendly. The book design can be easily implemented into class-

room mini-lessons, one-on-one conferences and centers that students rotate to. Heard

provides reference guides for student use, and she also uses many examples from

student writing and her own in order to model the instructional ideas. GREAT,

PRACTICAL BOOK! ( Angie Hurst )

Hobbs, Renee. “Improving Reading Comprehension by Using Media Literacy Activities.” *Voices from the Middle*, May 2001.

<http://www.ncte.org/pubs/journals/vm/articles/109130.htm>.

This article advocates the importance of using film, internet, and other forms of

“popular visual” technology to captivate students’ interest and trigger analytical

thinking skills. An in-depth character study is described, by way of clustering ideas

about a character in “The Nutty Professor.” The character wheel skills are then

transferred to contemporary young adult fiction. ( Julie Rust )

Imel, S. *Summing Up: Themes and Issues Related to Learning in Groups.* New Directions

for Adult and Continuing Education no. 71. San Francisco, CA: Jossey-Bass,

1996.

Imel says groups [can] exert powerful influence both to advance and to obstruct

learning. A group can be an environment in which people invent and explore symbolic

structures for understanding the world, learning from each other and trying out for

themselves the discourse of the domain of knowledge they seek to acquire.

Alternatively, groups can encourage conformity, squander time and energy, revel in

failure, and generally engage in all sorts of fantasies having little or nothing to do with

learning. Little research exists on how learning occurs in groups. But when forming

groups, adult educators tend to focus on helping learners work effectively together

rather than on helping them understand the learning processes that may be occuring in

the group. Cranton suggests that there are three types of group learning, each affiliated

with the following kinds of knowledge:

* instrumental (scientific, cause-and-effect information)
* communicative ( mutual understanding and social knowledge)
* emancipatory ( increased self-awareness and transformation of experience)

When group learning is used in adult education, the teacher of instructor is usually

referred to as a facilitator. Use of the term facilitator to describe the individual in

charge of an instructional setting carries with it certain expectations about how this

person will carry out his or her role. Among the many considerations when forming

learning groups are group size and membership. Size is an important characteristic

of groups. The consensus among group theorists is that smaller groups, those of six

or less, tend to be more cohesive and productive than larger groups. When structuring

adult learning groups, the nature of group learning, the facilitator’s role, and

considerations about forming groups all intersect. Also, ask the following questions:

What purpose is the group learning experience designed to achieve? What is an

appropriate role for the facilitator? How should groups be formed? ( John Wieland )

Jacobs, S., Richmond, D., and Shultz, S. *Connections 2: Providing Appropriate*

*Accomodations.* Muncie, IN: Indiana Education Project, 1999.

This text helps in understanding the difference between accomodations (of which

would be the more appropriate of the two for Rtl) and modifications. Teachers

are given tools to use to help evaluate the need for and determine the appropriate

accomodations. This document focuses on test accomodations. This is a fabulous

illustration of K.I.S.S. Ten pages outlining accomodations and doing so in an easy-

to-read text and visually reinforcing checklists. ( Rebecca McGuckin )

Jayman, Janetta J., et al. “Sentence Patterns: Making Meaning with a Countywide

Grammar Initiative.” *English Journal*, 2006.

The introduction of this article explains the change in philosophy in the teaching of

grammar the school district of Carroll County, Maryland had a couple of years ago.

Much of their instruction has been rooted in the belief that modern English can be

described by ten basic sentence patterns. Interesting stuff! The majority of the article

consists of narratives written by individual teachers from the district. This section

offers some great examples and ideas that I can use in changing my grammar

instruction philosophy. ( Mike Klopfenstein)

Jones, Patrick and Fiorelli, Dawn Cartwright. “Overcoming the Obstacle Course: Teenage Boys and Reading.” *Teacher Librarian*, February 1, 2003. Database: Academic Search Elite.

This article briefly addresses the reading and non-reading habits of adolescent males.

The article points out helpful clues such as: boys don’t comprehend narrative fiction

as well as girls, and that boys have much less interest in leisure reading. It goes on to

list other male reading characteristics and also offers suggestions that can increase

reading behaviors in young boys ( i.e. Link from the library web site to guysread.com

website, buy a few less novels and put that money into literature that is more accomo-

dating to males, such as: magazines, comic books, newspapers, etc.)

This article was very useful to me in my study because it not only gives reasons as

why the adolescent male reads less than its female counterpart, but also suggests ways

to address this problem. ( Jake Allen )

Kendrick, Jane M. *Middle Grade Boys: Reading Habits and Preferences for a New*

*Millenium,* 1999.

This article surveyed middle school teachers and seventh grade students in a small

southeastern city. The article states that despite the availability of student choice in

reading material, time to read, availability in reading materials, and time to talk about

reading, the majority of boys surveyed do not read and do not enjoy reading. This

article states that although teachers and parents encourage students to read, fewer than

half are engaged in reading to boys. There was also concern stated on the amount

of time teachers gave in class for SSR, and furthermore, it states assigned reading

materials are not the reading materials preferred by middle grade boys.

This article was quite useful in the sense that it gave some validity to my research

question that young boys are not tuned in to reading and read quite a bit less than

their female counterparts. It also identified that part of the reason why males are not

interested readers is because of the lack of reading material that is interesting to

them. ( Jake Allen )

King, Stephen. *On Writing*. Scribner, 2000.

Another read-aloud favorite in the ITW Writing Project. King has many wise things

to say about writing and reading.

Kirby, Dan; Kirby, Dawn L. and Liner, Tom. *Inside Out: Strategies for Teaching*

*Writing.* Portsmouth, NH: Heinemann, 2004.

Kletzein, Sharon B., and Hushion, Barbara C. “Reading Workshop: Reading, Writing

and Thinking.” *Journal of Reading*, 1992.

Action research involving at-risk students across the grade levels at a high school

in Pennsylvania. Features sample reading surveys and mini-lessons to be used in

the workshop. ( Dahnya Chop )

Kordalewski, J. *Incorporating Student Voice Into Teaching Practice.* Eric Digest

ED440049. Retrieved June 29, 2005 from [www.ericdigest.org](http://www.ericdigest.org).

This electronic article again revisits the concept of student choice and how students

learn at a higher level when given some freedom over what and how they are learning.

( Carrie Gaffney )

Kohl, Herbert. *I Won’t Learn From You and Other Thoughts on Creative Malajustment.*

City University of New York: The New Press Publisher, 1994.

The first chapter is an in-depth article on the ‘not-learner’ student behavior that is all

too frequently exhibited in our classrooms. I did not realize how pervasive this

phenomenon has become. Once referred to as the “underachiever,” Kohl’s

explanation is more definitive in the student’s rejection of the educational

processes and uses carte blanche. Several all too familiar examples demonstrate

his point. Survival for these students comes in three ways:

1. Imitate your oppressor and try to fit in
2. Resist and rebel
3. Stuggle to maintain integrity and hope through adaptation

My experience has been that there is often a combination of these survival skills

but no definable pattern to the choice order or preferences. “Poor people have to

not-learn despair if they are able to survive.” (28) This writing was certainly

thought-provoking and insightful. It unveiled some of the mystique behind these

troubled students and empowered teachers to develop more effective strategies to

support them. ( Pam Nichols )

Krashen, Stephen. *Free Voluntary Reading: New Research, Applications and*

*Controversies.* Vladivostok, Russia: Presented at PAC5 (Pan-Asian Conference),

June 24, 2004.

Recreational reading or reading for pleasure is the major source of our reading

competence, our vocabulary, and our ability to handle complex grammatical

constructions. In in-school-studies, students who engage in free reading for a

certain time each day are compared to similar students who have only “regular

instruction.” The worth of in-school free reading has been established with a

variety of groups including native speakers of English, second language

acquirers in several different countries, and students of different ages. The success

of in-school free reading is also consistent with the more general Comprehensive

Hypothesis, the hypothesis that we acquire language when we understand messages.

Recreational reading is, of course, comprehensible input.

1. Do they really read during in-school reading time? Yes, 90%.
2. Is reading enough? Yes. Read alouds are especially good.
3. How will they do on tests? They will improve. ( John Weiland )

Krashen, Stephen. *The Power of Reading-Insights from the Research.* Englewood,

CO: Libraries Unlimited, Inc., 1993.

This is ammunition and there are several rounds at the reader’s disposal. Teachers

and administrators alike can extract solid research data on the power of reading to

enhance student learning and overall student performance. The broad coverage and

study of literacy issues can become the backbone of change within a school’s

reading program. For the struggling and non-traditional student, several options are

explored for access to meaningful reading instruction including opening up the choice

of approved reading genres-comic books, romance novels, graphics novels and non-

fiction books. This is definitely the teacher’s friend for classroom materials with its

strong focus on the effectiveness on FVR (free voluntary reading) and the need to

support that with a well-stocked library. “Although free voluntary reading alone will

not ensure attainment of the higest levels of literacy, it will at least ensure acceptable

levels.” School improvement plans should welcome the addition of research

reinforcing good teaching practices and innovation within the school system.

( Pam Nichols )

Krashen, Stephen. *Principles and Practices in Second Language Acquisition. English*

*Language Teaching Series.* London: Prentice Hall International, 1981.

Krashen says that adults have two different ways of developing language competence:

language acquisition and language learning. Language acquisition is a subconscious

process like the way a youngster learns language. Language acquirers are not

consciously aware of the grammatical rules of language, but rather develop a “feel”

for correctness. In non-technical language, acquisition is “picking up” a language.

Language learning, on the other hand, refers to the “conscious knowledge of a second

language, knowing the rules, being aware of them, and being able to talk about them.”

Thus language learning can be compared to learning about a language. The acquisition

learning distinction hypothesis claims that adults do not lose the ability to acquire

languages the way that children do. Just as research shows that error correction has

little effect on children learning a first language, so too error correction has little effect

on language acquisition. The subconscious language we learn “initiates our utterances

in a second language and is responsible for our fluency,” whereas the language that we

have consciously learned acts as an editor in situations where the learner has enough

time to edit, is focused on form, and knows the rule, such as on a grammar test in a

language classroom or when carefully writing a composition. This conscious editor is

called the Monitor. Different individuals use their monitors in different ways, with

different degrees of success. Monitor Over-Users try to always use their monitor, and

end up “so concerned with correctness that they cannot speak with any real fluency.”

Teachers should aim to produce Optimal Monitor Users who “use the Monitor when it

is appropriate and when it does not interfer with communication.” Great advice. He

goes on to talk about the role of grammar, and how to put grammar in its place in the

teaching and learning process. Very good. ( John Weiland)

Kroll, Barry M. and Schafer, John C. “Error Analysis and the Teaching of Composition.”

*College Composition and Communication*, 1978.

This article addresses how as teachers we should practice error analysis with our

students as if all of our students were ENL students. That is, we should not focus

on errors themselves but rather the underlying process that caused the error to be

made. In addition, this article argues against using traditional drill exercises and

over-focusing on errors. The fear is that it stifles student creativity and voice

because studens can become preoccupied with avoiding errors. ( Jen Land )

Kutz, Eleanor and Hephzibah, Roskelly. *An Unquiet Pedagogy: Transforming Practice*

*in the English Classroom.* Portsmouth, NH: Boynton/Cook/Heinemann, 1991.

This book is divided into three sections.

* Language, Thought, and Culture
* Literacy and the Learner
* Theory into Practice

The chapters contain student journal entries, parental interviews, teacher excerpts,

and scholarly ideas. Lots of comp theory is discussed. However, theory is put into

practice-strategies are given at the end of each chapter. Theses summaries are a good

idea. They make the research platable and usable. What good is theory without a

way to apply it? There is even a chapter called “Strategies for the Teacher and

Learner.” A good, worthwhile read. ( John Wieland )

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. Anchor, 1995.

A quirky, funny, inspiring book by a practicing writer who does lots of writing

workshops.

Larsen-Freeman, Diane. *Grammar and Its Teaching: Challenging the Myths.*

ERIC Digest, 28 May, 2006.

<http://www.kidsource.com/kidsource/content4/grammar.morph.html>

This is a quick-read article that addresses ten myths about the teaching of grammar,

starting with the idea that grammar is acquired naturally and that it need not be taught.

That’s true, it argues, for some learners but not for others. That’s exactly what I see in

the classroom when I teach grammar. Of the myths being addressed, I found her

dispelling of these particularly useful: “grammar is boring,” “grammar structures are

learned one at a time,” “grammar and vocabulary are areas of knowledge. Reading,

writing, speaking, and listening are the four skills.” ( Mike Klopfenstein )

Lee, Gretchen. “Technology in the Language Arts Classroom: Is It Worth the

Trouble?” *Voices From the Middle*, March 2000.

Lee offers practical suggestions for using computers (for my research purposes,

a very visual medium) to make reading/writing come alive. Creating bookmarks

with clip art, business cards/magnets, making Powerpoint presentations, employing

storybook applications, and webquests are all very visually stimulating activities.

( Julie Rust )

Ledbetter, Mary Ellen. *Ready-to-Use English Workshop Activities for Grades 6-12:*

*180 Daily Lessons Integrating Literature, Writing and Grammar Skills.* Peramus,

NJ: The Center for Applied Research in Education, 2002.

This spiral-bound book is full of lesson plans and activities that are either, as the

title indicates, ready-to-use, or easily adaptable for use in my classroom. It is clear,

concise and approachable. I suspect I will refer to it often for planning.

( Susan Adams)

Love, Kristina and Hamston, Julie. “Teenage Boys’ Leisure Reading Dispositions:

Juggling Male Youth Culture and Family Cultural Capital*.*” *Educational Review*,

Vol. 55, No. 2, 2003. Database: EBSCO.

This article addresses the reading preferences of three teenage male readers and

disucusses how their parents and teachers might be mislabeling their participation

in leisure reading. The article suggests that due to a miscommunication in the terms

of what is considered to be leisure reading, that many boys are labled as non-readers,

when in fact, they read quite often. The teenage boys, which the authro refers to as

“screenage” boys, tend to enjoy the reading of PC magazines and the associated

screen-based activities generated from this reading. The authors suggest that if

digital technology is increasingly seen as a masculine domain, and an area of high

interest for adolescent males, it is important that we find ways of bringing a study

of reading in this mode into the school and curriculum. I found this article to be

extremely helpful in the sense that it challenges the labeling process of adolescent

males. It opened my eyes to the prospect that we could be mislabeling many male

readers as non-readers due to the fact that we don’t consider the reading they do to be

credible. It by no means discredits the study of male adolescent readers, but does offer

a different view point to some reasons as to why they are not engaged in the reading

that is traditionally offered in the school system. ( Jake Allen )

MacLean, Marion S. and Mohr, Marian M. *Teacher Researchers at Work.* Berkeley,

CA: National Writing Project, 1999.

The importance of taking the time to explore the issues that puzzle a teacher are at the

bottom of teacher-researchers. The steps to focusing in on the specific issue and the

observations and written log are a basis the authors stress. This book empowers

teachers to become advocates of authentic research in their own classrooms. I found

this book helpful as I wrestled with formulating my research question and deciding

how I would gather the data this next school year. ( Mary Ann Yedinak)

Marcus, Margery. *A Classroom-Based Approach to Improving Revision Skills in*

*Secondary School Students.* 1994.

In this study, an action research project was designed to improve the revision skills of

high school students. The research took place in a predominantly middle class high

school in southeastern Florida. Many strategies were used to improve writing and

revision, such as: (1) meaningful assignments; (2) process journals; (3) trained self

and peer response/editing; (4) open-ended responses by the teachers and peers; (5)

word processing for editing. The research showed that students’ attitudes toward

revision improved through the use of authentic assignments, and by modeling how

to revise and respond to writing, students learned how to better revise and their

writing improved vastly. ( Angie Hurst )

Marzano, R., Pickering, D., and Pollack, J. *Classroom Instruction That Works.*

Alexandria, VA: ASCD, 2001.

Maxwell, Rhoda J. *Writing Across the Curriculum in Middle and High Schools*.

Needham Heights, MA: Allyn and Bacon, 1996.

Maxwell is the one who talks about Level 1, 2, and 3 writing.

Mayher, John S. *Uncommon Sense: Theoretical Practice in Language Education*. Portsmouth, NH: Heinemann, 1990.

This book may have got me my job. Mayher explains a logical reason why many

students don’t buy into traditional education. Unlike many teachers, who learned by

common sense methods and teach similarly, these students operate uncommonly--they

can’t learn in a common sense manner. He writes, “The long-term evaluation of any

approach to teaching rests not in whether or not students can pass the tests or write the

crucial essays we demand of them in school, but in how their schooling influences

their adult capacities, abilities and choices” (29). Mayher reminds us that teachers

teach and students learn, but we shouldn’t assume there’s a connection. (Mary

Nicolini)

McGuire, Belinda S. “Self-Awareness: Toward Greater Control for Young Writers.”

*English Journal* 77-2, February 1988.

Throughout the school year, immediately following an in-class writing assignment,

100 English students were asked to respond to an established set of questions. This

study reveals a correlation between the academic abilites of students and the choices

they make when they encounter the unknown in the writing process. It was discovered

that the degree to which the student confidently makes choices directly correlates to

the degree the student considers himself/herself a writer, rather than a student learning

to become a writer. Six students from the study are quoted. The article does not

mention the age or grade of the 100 English students. ( Mary Kay Jones )

Meagher, Sandy. “Don’t Hesitate, Collaborate.” *Teaching PreK-8* 36, 2006.

*Don’t Hesitate, Collaborate* discusses the results of teacher collaboration and the

means in which it betters student collaboration. This article specifically examines

the effects of cross-curriculum collaboration and how that models a collaborative

learning environment for all students involved. The collaboration study will be

particularly helpful when studying newly released inmates; I will be able to study the

effects of collaborative modeling on life-long learners. ( Melisa Baird )

Mellon, Nancy. *Storytelling and the Art of Imagination.* Rockport, MA: Element, 1992.

Creativity has many roles, says Mellon, and she reflects on them in her book. The

roles of healer, antidote, and artistic courage become the basis for analyzing the art

of storytelling and how it applies to imagination, which Mellon states is a crucial

part of the writing process. She explores symbolism, rhythms, characters and other

aspects of the story, whether it is told orally or by the written word. A faculty member

at Sussex College and a psychotherapist, she uses “Therapuetic Storytelling” in her

classes. Her ideas about creativity will help my research. ( Kay Castaneda )

National Writing Project and Nagin, Carl. *Because Writing Matters: Improving Student Writing in Our Schools*. Jossey-Bass, 2006. Rev. ed.

This books sums up years of research and best practice. Excellent for teachers,

administrators, and community members who care about teaching writing well.

Noden, Harry R. *Image Grammar.* Portsmouth, NH: Heinemann, 1999.

This is a book that fell into my lap late in the research process, so I haven’t had

much time to dive too deeply into it. My early reaction is that this will be a great

resource for me. Noden believes in teaching grammatical concepts through studying

writers’ use of images: the sights and sounds and feelings that are created and the

methods by which they come about. He’s big on imitation, and he gives examples of

how he uses specific pieces of literature as models for student writing and for under-

standing specific concepts. The book is filled with strategies that include practical

ideas and accessible literature. This is a definite purchase for me. I’m also excited

about the CD-ROM that comes with the book. (Mike Klopfenstein)

Oberlin, Kelly J. “Implementing the Reading Workshop With Middle School LD Readers.” *Journal of Reading* 32.8: 682-687, 1989.

Action research involving middle school LD students. Addresses mini-lessons,

Sustained silent reading, and dialogue journals. ( Dahnya Chop)

Painter, Kristen. *Living and Teaching the Writing Workshop.* Portsmouth, NH:

Heinemann, 2006.

Painter helps the reader develop into a writing teacher by uncovering the writer inside,

realization that has been growing in me during ITWWP. The more you know about

writing, the better able you are to show students how it works, what it’s like, and

allow them to realize self-knowledge that comes from writing. Painter encourages the

development of an adult or teacher writing group, an idea that has begun to form in

my mind as a result of my experience at ITWWP. She finds that writing within the

context of an adult writing group allows the writing teacher to learn more about how

to support student writing and also refine planning of the classroom workshop. Mini-

lessons are provided to assist in modeling the writing process for students.

( Susan Adams )

Ray, Katie Wood with Laminack, Lester L. *The Writing Workshop: Working through*

*the Hard Parts (And They’re All Hard Parts).* Urbana, IL: National Council of

Teachers of English, 2001.

This book is practical, comprehensive, and supports both new and experienced

teachers. The book confronts the challenge of this teaching head-on, with chapters on

all aspects of the writing workshop, including:

• day-to-day instruction (e.g., lesson planning, conferring, assessment and

evaluation, share time, focus lessons, and independent writing)

• classroom management (e.g., pacing and scheduling, managing the predictable

distractions, and understanding the slightly out-of-hand feeling of the workshop)

• intangibles (e.g., the development of writing identities and the tone of workshop

teaching)

I have only begun to flip through this book, but I believe I will be able to troubleshoot

using ideas and suggestions found in it. (Susan Adams)

Romano, Tom. *Blending Genre, Altering Style*. Portsmouth, NH: Boyton/Cook, 2000.

Romano, Tom. *Writing with Passion: Life Stories, Multiple Genres*. Portsmouth, NH:

Boyton/Cook, 1995.

Reif, Linda. *Seeking Diversity*. Portsmouth, NH: Heinemann, 1992.

In order for any classroom's diverse population to progress toward a sense of quality

and a broadening of mind, expectations must be high and individual goals must be

recognized. Linda Rief does more than show her students the way, she joins the

journey. *Seeking Diversity* is the result of watching, listening to, and learning from

adolescents. It is also about a teacher, a learner engaged in the process of coming to

know herself as a reader and writer in her own classroom. ( Carri Randall )

Reigstad, Thomas J. and McAndrew, Donald. *Training Tutors for Writing Conferences.*

Urbana, IL: National Council of Teachers of English; ERIC Clearinghouse on

Reading and Communication Skills, 1984.

Intended for composition teachers who see "editor/writer" conferences as the ideal

teaching strategy, this booklet offers a procedure for training tutors--staff or

students— to respond skillfully to a writer's work in a one-to-one context. The first

half of the booklet discusses theory and research regarding the tutorial process and

some principles underlying the subsequent tutorial model. The second half examines

the writing and tutoring processes, and presents a schedule for training tutors.

( Alan Ulsh )

Rose, Mike. *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America’s Educational Underclass*. New York: Penguin, 1990.

Rose maintains that education is divided into a rigid class system, not unlike socio-

economic castes. Further, he argues that a large portion of the student population has

become disenfranchised, forming its own lower-class, the underclass. The remedial

student is especially at risk; commonsense schooling has little application in their

lives. To be effective, Rose states, educators must cross social and cultural boundaries

and reclaim the classroom. Like Jonathon Kozol’s Death at an Early Age from 20

years earlier (and his recent Savage Inequalities), Lives on the Boundary paints a

desolate picture of the destruction of abandoned learners who do not fit in mainstream

America. (Mary Nicolini)

Rosiek, Jerry. *Emotional Scaffolding: An Exploration of the Teacher Knowledge at*

*the Intersection of Student Emotion and the Subject Matter.* Journal of Teacher

Education, 2003.

Sanders, Scott Russell. *Secrets of the Universe: Scenes from the Journey Home*. Boston: Beacon Press, 1991.

“Essays/Nature/Memoir” is how this book is classified on its back cover, and indeed it

does cover it all: from a discussion of the merits of the first person singular, to

observations of dust, to a recollection of growing up with an alcoholic father, Sanders

eloquently unearths “the secrets of the universe.” Honest and evocative, his writing

speaks simple truths. His work begs to be read aloud; the rhythms and lyricism are

poetry, the images strong. (Mary Nicolini)

Sanders, Scott Russell. *Staying Put: Making a Home in a Restless World*. Boston: Beacon Press, 1993.

“I have been lost, in ways no map could remedy. . .If I am to have a home, it can only

be a place I have come to as an adult, a place I have chosen.” Indiana is fortunate that

Sanders has chosen Bloomington to be his home fro the last 22 years. In this volume,

he continues his fluent storytelling, weaving expressive tapestries of words. Dorothy

discovered the importance of home; baseball players too long to reach it--and Sanders

emphasizes that home is physical, emotional, and spiritual. (Mary Nicolini)

Silver, H., Strong, R., and Perini, M. *So Each May Learn: Integrating Learning Styles*

*and Multiple Intelligences.* Alexandria, VA: ASCD, 2000.

Simmons, Eileen. “The Grammars of Reading*.*” *English Journal*. 95.5, 2006.

I’ve read plenty of material that focused on grammar in the context of writing, but

this is the first to focus solely on grammar in the context of reading. Simmons

focuses mostly on the grammar instruction opportunities that arose when she taught

*The Odyssey* and the techniques she used. I found a few of her techniques particularly

helpful (Action and Character, Close Imitation) and found one particularly unclear

(Sentence Layering). Still, this article provides a couple of examples to help answer

my questions about using literature to teach grammar. ( Mike Klopfenstein)

Simons, Elizabeth Radin. *Student Worlds, Student Words: Teaching Writing Through Folklore*. Portsmouth, NH: Boynton/Cook Heinemann, 1990.

Students sometimes think “culture” and “folklore” are things which belong to other

people--not so! This book proves that the rituals and traditions of childhood an

families are rich sources for powerful writing. Detailed chapters outline teaching

strategies; most are immediately applicable to individual classrooms. The

engagements in this book help student writers develop fluency. Writing about

photographs, play and games, and names are samples of the units included in this

practical book. (Mary Nicolini)

Smith, Frank. *Writing and the Writer.* New York, NY: Holt, Rinehart & Winston, 1982.

Not a biography, but an analysis of the act of writing. Smith gives his opinions on the

writing process, the varied reasons for writing, and the differences and similiarities of

of the spoken word versus the written word. He shows how thought precedes

language in this examination of the interaction between writer and the text.

( Kay Castaneda )

Smith, Louise and Myer, Emily. *The Practical Tutor.* New York, NY: Oxford, 1987.

In the classroom, the workplace, and the home, more and more teachers, professionals,

teaching assistants, peer tutors and parents have need of a practical, hands-on guide to

helping their students, associates and teenagers improve their composition skills.

Designed to meet the needs of those who lack formal pedagogical training in comp-

osition, the book is an invaluable tool for writers at various levels in both formal and

informal educational settings. The book alerts its readers to issues that frequently arise

in the writing process, explores typical writing problems and their causes, summarizes

recent research and thinking in the field of composition, and suggests strategies for

helping writers overcome their difficulties. By analyzing samples of writers’

compositions, and by including sample dialogues between tutors and writers, the book

suggests, in the most practical terms, how to formulate questions that will spur writers

to make their own corrections, and how to help them write critically and

independently. Appropriate as both a course text in the training of peer tutors, or as a

reference book for home or office*. The Practical Tutor* includes exercises and biblio-

graphies for getting acquainted with writers, helping them generate ideas, shape

essays, master basic writing mechanics, and use computers to improve their work.

( Alan Ulsh )

Spandel, Vicki. *Creating Writers: Through 6-Trait Writing Assessment and Instruction.*

New York, NY: Addison Wesley Longman, 2001.

This book about creating writers who believe they can write is well worth the time and

energy it takes to browse through its wealth of ideas, then go back to savor the

concepts and lessons that can be employed in your classroom. This is becoming my

teacher of writing Bible. I find myself shaking my head with wonder as I contemplate

the essential wisdom and discussions contained in these pages. ( Mary Ann Yedinak )

Spandel, Vicki. *Creating Young Writers: Using the Six Traits to Enrich Writing Process*

*in Primary Classrooms.* Boston, MA: Pearson Education, Inc., 2004.

Spears, Karen. *Sharing Writing-Peer Group Response Groups in English Class.*

Portsmouth, NH: Heinemann Education Books, 1988.

This text looks closely at the value of response groups to the writing process. “Group

interaction reinforces the notion that writing is not just what you end up with but the

activities you undertake in creating it: the process as well as the product.” (51) It

assumes the process to be natural but not automatic. Response groups become

effective when they are well informed on the process and develop their skills through

practice. It emphasizes the listening aspect of group dynamics and the parallel

between anticipatory listening and the action of anticipation in reading. Listening is

active not passive involvement.The theory seems sound and practical with building

student skills for effective response groups. The listening explanation and exercises

seem adaptable to either elementary or secondary classrooms. Diagnostic tools and

interventions based on the type of problems or stage of writing a group may be

struggling with are also included. ( Pam Nichols )

Strickland, Kathleen and James. *UN-covering the Curriculum: Whole Language in Secondary and Postsecondary Classrooms.* Portsmouth, NH: Boynton/Cook, 1993.

Instead of teachers being obsessed with “covering” curriculum, students should UN-

cover or DIS-cover it. This book is worth it alone for the two-page comparison of

contrasting models of education--the transmission philosophy (traditional classroom)

and the transactional philosophy (whole language classroom). It needs to be

photocopied and stuffed into many teachers’ mailboxes. The Stricklands talk about

reading/writing workshop, reader response, and assessment and evaluation. The

chapters start with questions for thought, then answer common logistical concerns,

and end with suggestions for further exploration. The book models UNcovering

knowledge. (Mary Nicolini)

Strong, William. *Coaching Writing: The Power of Guided Practice.* Portsmouth, NH:

2001.

This book presents a “coaching approach” to teaching students how to write. It

focuses a lot on modeling ideas for students and giving them a wide range of

techniques so that they will know how to revise on their own without the teacher.

Another focus of this book is on sentence-combining, which can be used to help

students revise for ideas, sentence fluency, word choice and conventions. Strong

offers many practical, useful suggestions in this book to help cut down on teacher

workload. ANOTHER GREAT, PRACTICAL BOOK! ( Angie Hurst )

Tate, Gary; Rupiper, Amy; and Schick, Kurt. *A Guide to Composition Pedagogies.*

New York, NY: Oxford University Press, 2001.

The authors have done a wonderful job of making this highly informative book very

accessible and easy to read by including personal experiences along with helpful

resources (other books, articles, etc.) to follow up on. Every chapter has an author who

each describes a particular pedagogy. The Cultural Studies and Composition chapter is

the most pertinent to my reseach in connecting culture to composition and providing a

lot of resources where I can further research this area. ( Jill M. T. Manoukian )

Thompson, Thomas C., ed. *Teaching Writing in High School and College: Conversations*

*and Collaborations.* IL: NCTE Publications, 2002.

Illuminating collection of encouraging narratives and studies suggesting that post-

secondary partnerships and exchanges can significantly improve students’ ability to

succeed at college-level writing tasks. (Includes a chapter co-authored by Herb

Budden, Steve Fox, and Mary Nicolini of ITWWP. ( Carri Randall )

Towle, Wendy. “The Art of the Reading Workshop*.*” *Educational Leadership* 58.1, 2000.

Argues that reading workshop addresses all students’ reading needs at their own

levels. Her reading workshop consists of five components: teacher sharing time, focus

lessons, state-of-the-class conference, self-selected reading and responding time, and

student sharing time. ( Dahnya Chop )

Urbanski, Cynthia. *Using the Workshop Approach in the High School English*

*Classroom: Modeling Effective Writing, Reading, and Thinking Strategies for*

*Student Success.* Thousand Oaks, CA: Corwin Press, 2006.

VanDover, T., *The Inclusion Guide for Handling Chronically Disruptive Behavior.*

Manhatten, KS: The Master Teacher, Inc., 1996.

The book works as a manual of support for all teachers, as arguably all teachers need

refreshers and new material for behavior management. This brings the reader to

Individual Action Plans. The effectiveness of this approach would imaginably be

higher at the elementary model, but the text does illustrate some templates that would

work well as documentation for Rtl. ( Rebecca McGuckin )

Wall, Susan V. and Hull, Glynda A. *The Semantics of Error: What Do Teachers Know?*

NCTE, 1989.

This article was about a study that polled English teachers to see if they all had a

similar definition of what actually constituted an error. Their findings were that

teacher definitions of error are quite different. They surveyed elementary and

secondary teachers as well as college professors. ( Jen Land )

Walvoord, Barbara E. and Johnson Anderson, Virginia. *Effective Grading.* San Francisco,

CA: Jossey-Bass Publishers, 1988.

Filled with innovative ideas and research-packed collections of case studies, this book

challenges teachers to rethink and revise the grading systems across disciplines in

their entire school corporation. Beyond the information, concrete ideas such as making

assignments worth grading, a core skeleton for a course, and Gateway Criteria are

presented in a user-friendly manner that invites teachers to try their hands at recreating

a community in which grades have a meaning beyond what students, parents, and

teachers have given them in recent years. ( Mary Ann Yedinak )

Wilhelm, Jeffrey. *Improving Comprehension with Think-Aloud Strategies.* New York,

NY: Scholastic Publishing, 2001.

Offering various, useful strategies for explicitly teaching logical reading/

comprehension processes through turning teachers’ and students’ brains inside-out,

the book emphasizes the importance of teacher modeling and students’ gradual

ownership. An especially applicable section for my purposes involves the idea of a

“visual think-aloud” in which students create either iconic or indexical images to

explicate a text they are reading or hearing. Their oral explanation of the pictures they

create is another valuable part of the process. ( Julie Rust )

Willis, Meredith Sue. *Deep Revision: A Guide for Teachers, Students, and Other Writers.*

New York, NY: Teachers and Writers Collaborative, 1993.

Willis wrote this book about her experiences in trying to teach elementary

school students to keep going after a first draft. She does not want students to just

write and then stop; she wants them to re-write and revise many times. Although

Willis wrote this book with younger students in mind, the lessons work just the same

with high school or even college students. This book presents almost 200 different

exercises to help with revision. For example, reverse revision is a process by which

students try to make their writing worse and worse. By observing what obscures

meaning and weakens sentences, they can then see what would work to make writing

better. Other techniques, such as meditation, going deeper by adding details, and

changing point of view are also ones that she mentions. ( Angie Hurst )

Yancey, Kathleen Blake. *Reflections in the Writing Classroom.* Logan, UT: Utah State

University Press, 1998.

Yancey offers a structure for discussing how reflection operates as students compose

individual pieces of writing, as they progress through successive writings, and as they

deliberately review a compiled body of their work. ( Carri Randall )

Zemelman, Steven, Harvey Daniels and Arthur Hyde. *Best Practice: New Standards for teaching and Learning in America’s Schools*. Portsmouth, NH: Heinemann, 1993.

The authors of *A Community of Writers* *and Literature Circles*, Zemelman and

Daniels team up again to show what works in Chicago-area schools. They take us into

the classrooms of exemplary teachers, classrooms where learning is student centered

and constructivist, where textbooks take a second place to application methods. The

horizontal charts which suggest what to increase and what to decrease in subject areas

are good blueprints for curriculum reform. (MBN)

Zemeleman, Steven and Daniels, Harvey. *A Community of Writers.* Portsmouth, NH:

Heinemann, 1988.

Although it’s almost twenty years old now, this book explains well the basic principles of setting up a writing classroom in the secondary classroom. We’ve used it regularly in the ITW Writing Project, and it’s also used in the IUPUI English Department course on teaching writing. Supplement with more recent books, but it’s still a keeper.

**Websites**

ITW Writing Project: <http://itwwp.org/>

National Writing Project: <http://www.writingproject.org/>

National Council of Teachers of English: <http://www.ncte.org/>

Madison, Wisconsin, School District:

Classroom Action Research: <http://www.madison.k12.wi.us/sod/car/carhomepage.html>

Six Traits:

<http://www.madison.k12.wi.us/tnl/langarts/sixtrtcrsmtrl.htm>